SHOW

JUNE 15¢

A MILLIAN PUBLICATION

Special Section

CALYPSO

SING IT

PLAY IT

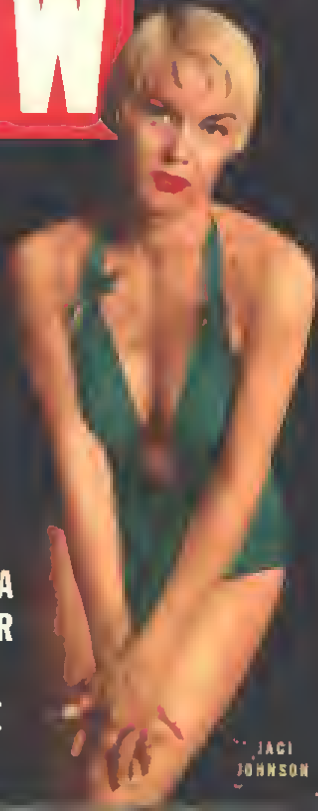
DANCE IT

★

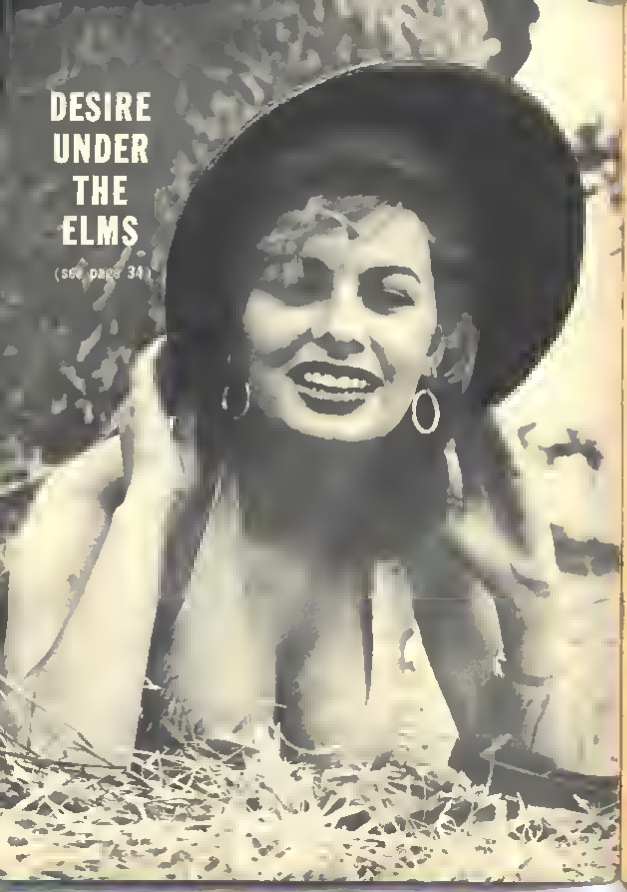
OWN A PIECE OF A HOLLYWOOD STAR

★

HOW PAT BOONE DOES IT



JACI JOHNSON



SHOW

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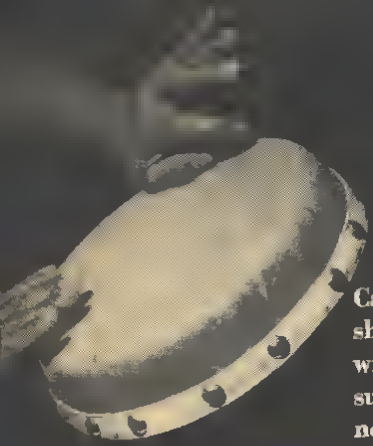


Calypso rhythms
shakes U.S.A.
with bongo drums,
sultry singers,
new dance steps

Sing it, play it, dance it

CALYPSO

HEADLINERS, CALYPSO SINGERS

DUKE OF IRON WOWS AUDIENCES

How I Sing Calypso

By THE DUKE OF IRON

★ I just sing it. It comes naturally. My ideas for calypso songs come from my surroundings, where I am, what I see, do, feel. I want people to be entertained, to laugh.

Calypso songs have a definite rhythm, but not always the same as another song. The lines rhyme in pairs, each with its neighbor. They come in all speeds—slow to fast.

When I get an idea for a song it stays in the back of my head till I get the mood. Then I write it down. But the best is when I am singing and I see a pretty girl or funny bald man. A new verse comes to me and they laugh and love it because it is about them.

If you want to sing your own calypso, SHOW*'s editors suggest:*

1. For topic—pick a subject close to you: friends, family, fickle girls. Make it funny.

2. For rhythm—get beat of best records: Banana Boat Song, Jamaica Farewell.

3. For rhyme—do two lines at a time. Later you can try trickier schemes.

BELAFONTE (WITH CO-STAR DANDRIDGE) IS DUBBED "KING OF CALYPSO"

GILKYSON SINGS *MARIANNE*

Calypso is rapidly gaining on Rock 'n' Roll as the number one musical fad

★ Until Harry Belafonte made calypso popular in the United States, connoisseurs and other followers of the West Indian rhythms had to scrounge their records from small companies like Electra, Monogram and Audio-Fidelity. When RCA Victor came out with a Belafonte album simply called *Calypso* the boom began.

Now all the major record companies are jumping on the calypso bandwagon. Whenever possible they pull an authentic calypso artist along with them. Capitol records has just signed Lord Flea to an exclusive five-year contract. RCA Victor has the incomparable Harry Belafonte. Monogram had been making hits with The Duke of Iron until he switched to the Victor label.

American singers who are on the top of the 'Pops' list have been cutting a calypso or two. The Andrews Sisters, Duke Ellington, Norma Douglas and the Four Aces. Even cinema star Robert Mitchum has come out with one called *What Is This Younger Generation Coming To?*

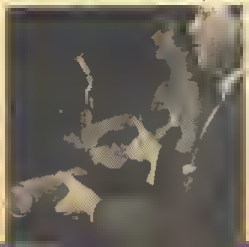
A popular brewery started spouting praises of their lager with calypso-type lyrics and melodies. When music is accepted, it can be utilized in any form.

Not since Rock 'n' Roll has any music taken America the way calypso has. It may very well push R&R off the list of what youngsters here want to listen to.

COLE AND MITCHUM HAVE HOPPED ON THE CALYPSO BANDWAGON

Haitian drummer Alphonse Cimber shows four hand positions which change bongo drum's tone and pitch

Music is by steel drum *(above)* and *chacallo* at N.Y.'s smart Le Cupidon



Steel drums and bongos mean calypso

★ Calypso singers don't only sing. They beat on all sizes of drums, they shake gourds (forerunner of the *chocallo* shown lower left), and keep time with hard wood sticks and metal pipes.

During World War II the Caribbean governments thought the sound made by these homemade instruments was too frivolous for the times. They forbade all instruments. But the Trinidaddios wouldn't give up their music.

So they invented the steel drum. First they banged on trash can lids and then they discovered the oil drum tops from the U.S. army bases.

Every steel drummer makes his own drum. The deeper the sides are cut, the lower the tone. They hammer and section the top under heat and groove sections with a nail.

Each hammered section is a note. Each steel drummer makes his own "keyboard."

Today a steel drum can have as many as 43 notes on it. The 28 note drum, which is the most popular, is called the *ping-pong*. Others of the steel drum family are the second pan, guitar pan, quatro, tune-boom, boom, and bass-kettle. They sound like a primitive xylophone and are played with short rubber-wrapped drum sticks.

"Song of Islands" is shouted in clubs

★ The Greeks had a word for "song of the islands." They called it "calypso." The West Indian slaves in the field in the 18th century gossiped to each other in song because talking wasn't allowed. This new "song of the islands" was called calypso too. Today, from this island start, calypso has flooded the U.S.

From Boston to San Francisco, Minneapolis to Miami, nightclubs that specialized in ballad-singers, dance bands, and rock 'n' roll noise are converting to the island craze.

Hollywood has followed the leader with such titles registered as *Bop Girl Goes Calypso* and *Calypso Gitps So*.

In New York for example, such stalwart mambo palaces as the Broadway Palladium have made calypso the new headliner. Big first run movie houses like the Roxy feature all-calypso stage shows.

A bar near Columbia University owned by an Irishman named Mike has now become Ekim's (Mike spelled backward) Calypso Dock. There is green sawdust on the floor,

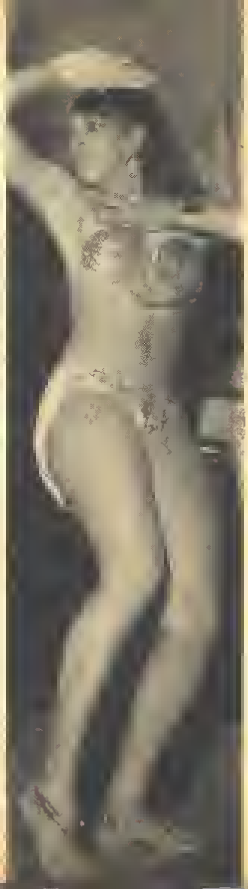
from coast to coast

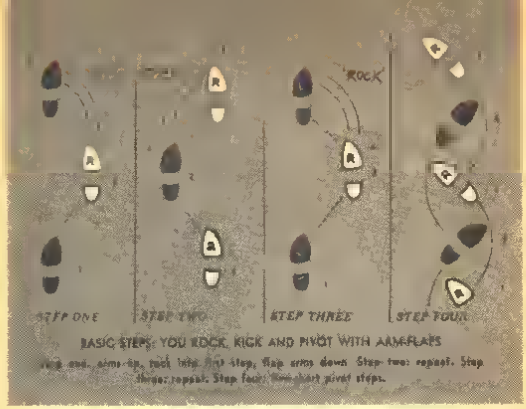
fish nets, rum barrels, palm trees and Jamaican-style troubadours.

But most New York calypso spots are in the center of town. They vary from the atmospheric *Calypso Room* to the very chic *Le Cupidon*, where big name West Indians Duke of Iron, Lord Flea and gorgeous six-foot Maya Angelou hold sway.

There are concerts of all calypso music, even at highbrow Carnegie Hall. Or just turn on the radio or the tv. Calypso is everywhere.

NEW CLUB CRAZE CALYPSO DANCE





BASIC STEPS: YOU ROCK, KICK AND PIVOT WITH ARM-FLAPS

step one, arms up, rock into first step, flap arms down. Step two: repeat. Step three: repeat. Step four: two short pivot steps.

★ "You make like a chicken and flap." So says bandleader Ray Anthony. And in between the wing flapping you follow the basic foot pattern given above. This is Anthony's response to the teenagers' cry about calypso—"Who can dance to it?" The answer is anybody can.

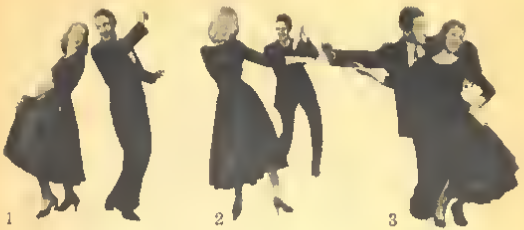
His simple pattern, done either side by side or in-a line is for beginners. The more advanced whirls and twirls are taught at the Arthur Murray Studios.

There calypso dance is nothing new. Luis Arnold, the manager of the Fifth Avenue Studio in New York City, has been teaching his variety of calypso to Murray students for 12 years.

He says that there are some shag and big apple steps in calypso dance. But what makes it distinctive is a rotating hip movement and a promenade step where you can change partners.

Take a look at the opposite page where Luis Arnold himself demonstrates the steps with pretty instructress Donna Wegner. Then try it yourself.

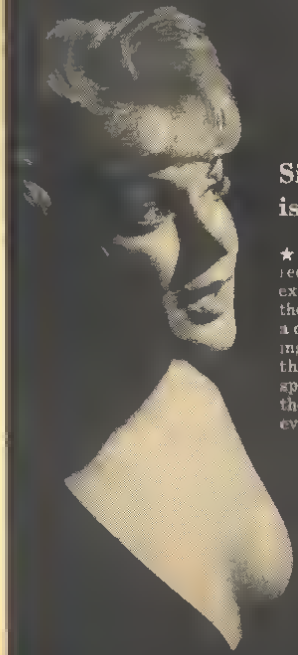
Photos for special calypso section by Bert Andrews



1. Invitation
2. Calypso Step
3. Deep Knee Bend
4. Half Turn
5. Forward Kicks
6. Full Turn
7. Twist Turn
8. Shine Promenade

Show Disc-covers

BOBBI BAIRD



Singer proves she is sweet *and* sexy

★ "You're too sweet to sell records." That's what record execs told Bobbi Baird when they refused to sign her to a contract. "Albums are selling on a super market basis these days; you have to splash a lot of bosom all over the cover so people will buy even without listening to it."

"I USED TO BE TOO SHY TO SING WHEN PEOPLE WERE LISTENING"

"I WANT TENDER TREATMENT"

Convinced that there was more to Bobbi than met the execs' eyes, SHOW sent a photographer to shoot her. The result? So much spice shone through the sweetness (witness these photos) that Tommy Dorsey signed her to sing with his band (she just finished a month at N.Y.'s Roseland). The short-sighted execs are eating their album-covers, and fighting for her.

"I LIKE TO SING AT PROMS. THE BOYS ALWAYS ASK FOR AUTOGRAPHS"

THE CASE FOR PAY TV

In February, SHOW *ran an article entitled "Don't Be A Sucker For Pay TV." Paul MacNamara, vice-president of International Telemeter Corp., asked for space to present the other side of the case. Here is his argument.*

By PAUL MacNAMARA

★ Pay-as-you-see TV isn't a menace. In fact, it may be the savior of TV if some of the current "free programming" continues as the bill of fare.

Many people do not fully understand pay TV—how it works or, more importantly, how it will affect the quality of the programs you will see in the future. Perhaps the best way to make the case for pay TV would be to answer some of the questions that most people ask:

1) *Will pay TV eliminate the present free TV programming?* The answer is no. Pay TV will take only a small part of the present telecasting time, and the amount of time will probably be decided by the FCC, so your favorite "free programs" will most likely stay right where they've always been.

2) *Will pay TV bring sports programs that aren't now available on free TV?* The answer is yes. For instance, championship fights which are now eliminated from free TV and can only be seen in the arena or in theatres on a pay-as-you-see basis will be available via pay TV. Baseball, which is practically out of business because of free TV, and has been cutting the number of games for free TV, will undoubtedly increase the number of games with pay TV.

3) *Will pay TV really give the public first run movies?* The answer is most certainly yes. Pay TV will also increase the number of good, big movies now being produced, so that the viewing public will have a wider choice of pictures—and also will be able to see movies *without interrupting commercials* every five minutes.

Who are the people who are opposed to pay TV, and why? There are three groups.

The networks oppose pay TV because in it they see the end of their present dominance of TV programming. Of course, they say the reason is that they are interested in maintaining free TV for the public, but what they are really interested in is not the public but the advertisers of soap, cigarettes and automobiles. It is true that a great part of what the advertisers want is what you want, but the advertiser is not interested in entertainment *per se*, he is only interested in TV as an advertising medium. His interest is in finding a show that will get the largest number of viewers at the lowest cost. Sometimes when this is accomplished the quality of the

ON SET TELEMETER COINBOX

programming suffers.

The second opponent of pay TV is the theatre operators. They say that they are making the fight against pay TV because they want free TV for the American people. Phooey! They are worried about what will happen to their real estate holdings where their theatres are located and the money they now make on popcorn in their lobbies, not about the American public. The theatre owners say you should pay

"You'll see more football games, first run motion pictures, championship fights"

for high quality entertainment in the theatre, but low quality entertainment should be distributed free on the air.

Now doesn't it seem silly to argue against a system that will increase the number of people who can receive high quality entertainment? That is exactly what pay TV will be able to do—supply high quality entertainment that is not now available via free TV.

The third opponent of pay TV is the one we think is the easiest to convince—he's the fellow who doesn't understand it and is afraid he's going to have to pay for something he now gets free.

Even if the proponents of pay TV are wrong, why not let them have the opportunity to try it out? They are the ones who will be investing the money and taking the chance, not the public.

The opponents of pay TV have tried to make out that the whole thing is contrary to American principles. It's never been clear to me what principles they are referring to, because as far as we know free enterprise and the right to compete in the open market are still two of our most important ground rules.

Another silly argument is that the American public thought when they bought their TV sets that they were always going to get free entertainment. I have no recollection that when I bought my TV set there was any contract with it that said: "This set guarantees to bring you big league baseball, heavyweight championship fights, inter-collegiate football and first run movies." I also don't recall that when I bought my automobile they said: "You can go any place in the U. S. with this car without paying a toll."

If pay TV doesn't supply something better than you are now getting for nothing, you won't have to worry about it—it won't last.

SET-OWNER DROPS COIN... MARQUEE *(l.)* DISAPPEARS, MOVIE BEGINS

SHOW disagrees with the principle of pay TV because: *1) Free TV won't survive once pay TV takes over. 2) There's* no guarantee of *program quality. Will critics be allowed to preview pay TV productions to state in newspapers whether the shows are good or bad prior to presentation—and worth your money? 3) Pay TV will seek sponsors, complete with commercials 4) In most cases free TV has* built *sports shows, like wrestling, bowling, pro football, etc 5) Freedom of the air, like freedom of speech, is an American heritage. Why make us pay for something that is rightfully ours?*

Warren Magnusan, chairman of the Sen. Interstate Commerce Comm., wants toll TV tested in several ports of the U.S., but anticipates a delay of at least a year. Magnuson's view of pay TV: "It has all kinds of bugs, and it may fall of its own weight . . . I don't know whether it would add to the public enjoyment . . . but generally we feel that pay TV promoters should be entitled to some kind of experiment in certain areas to see what could be done." Meanwhile, Rep. Emanuel Celler has entered a bill in Congress aimed at outlawing toll TV.

SHOW STOPPERS . . .

By Irene Greenberg

★ Guy Mitchell, on his fadeout of a couple of years ago: "A slipped disc."

* * *

★ Walter Slezak: "One good thing about modern art is that things just can't be as bad as they're painted."

* * *

★ Gypsy Rose Lee, winner of a "Fisherman of the Year" award, after giving a rod and reel demonstration to an audience of young boys at a sports show. "Don't tell your fathers you saw me give a demonstration or they'll whip you."

* * *

★ Nathan Zusman, Portland, Ore. night club operator, when Senate investigators asked whether he was "an expert on prostitution". "I wouldn't be married 16 years to the same woman if I was."

* * *

★ Charlotte Rae of *Li'l Abner*: "I've just discovered a wonderful new tranquilizer—a busted TV set."

* * *

★ Red Skelton: "A performer who wants a roof over his head must know how to bring down the house."

* * *

★ Columnist Robert Sylvester: "Davis and Reese, the comedy team, have a monthly budget. Only trouble is they always have a little month left over at the end of the money."

* * *

★ George Gobel: "I like children as well as the next fellow—although I admit that, at times, I do prefer the next fellow to children."

* * *

★ TV producer Peter Arnell: "Pretty soon there won't be any more bank robberies. Where are the crooks going to find solid black cars to make their getaways in?"

* * *

★ Joan Collins, on her trip to Acapulco, where the drinking water sometimes disagrees with tourists: "I plan to brush my teeth in champagne."

* * *

★ Columnist Herb Caen, refusing a Miltown: "No, thanks—if I'm not tense I get awful nervous."

* * *

★ Robert Q. Lewis: "If a Prince gets a hangovar, would you call it a Royal Flush?"

* * *

★ Rossano Brazzi. "When I make a movie with Ava Gardner I have to act very hard. She does not excite me. I think she is too cold. But I have to make people believe I love her on the screen. It is very difficult."

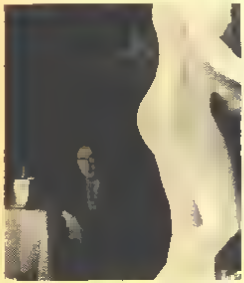
OLD SIGN LIGHTENS PIGALLE

THE SPHINX IS NOT EXTINCT

★ Long, long ago, before France became a modern mechanized nation, *The Sphinx* was the most famous *bordello* in Paris. To the initiates it was also known as "International House" because of the diversity of its inhabitants.

But shortly after World War II a French member of the *Chambre des Deputies* managed to pass a law ruling all such places illegal, immoral, and (probably) fattening. The historic *Sphinx* along with other famous pleasure-

GIRLS, CALLED "MANNEQUINS," EARN 2,000 FRANCS A NIGHT



Champagne costs 6,000 Francs ($15) per bottle, and girls are allowed to mingle with guests at tables

palaces, reluctantly closed its doors and turned its girls out into the streets where, it is said, most are earning more than ever. Now, however, to the joy of nostalgic Parisians, Pigalle's *Sphinx* has reopened —in the form of a night club. The girls are still there, the nudity is still there, but some of the excitement is gone. Today if a guest wants to conclude an "arrangement" with a girl he has to do it on his own. The *Sphinx* remains silent!

Despite the basic change, much remains the same.

LAW SAYS DANCERS, LIKE THIS ONE, MUST WEAR SOME CLOTHING

Left: Lois Smith, Cliff Robertson, Maureen Stapleton (*l r*) star Cliff woos both girls (above, below)

GEE-TAR NAMED DESIRE

Passion in Dixie is theme of Williams play

★ Cotton-picking, pernod-swigging Tennessee Williams has done it again! *Orpheus Descending*, newest show by the author of *Streetcar Named Desire* and *Cat on a Hot Tin Roof*, rated this comment from Washington try-out critics: "A murky tale of inbred hard-eyed people in a Mississippi village, smeared with sex, violence and death." SHOW predicts a two-year run for this "passion play"

WELCOME BACK, Mr. B!

WHAT NEXT FOR MR. B?

New York opens arms to Eckstine

★ New Yorkers jam-packed Carnegie Hall to give the great "Mr. B" a whopping send-off on his 68-city "Birdland Jazz Concert" tour. Why all the fuss? It was a long time since Eckstine had had a hit record, and his fans were welcoming him back—with a bang!

SHOW's photographer caught Mr. B in the nerve-shattering moments just before the concert, as he and co-stars Sarah Vaughan, Jeri Southern and Count Basie

COUNT BASIE *(above)*, SARAH

VAUGHAN SHARED TOP BILLING WITH TOURING BILLY ECKSTINE

BASIE'S WIFE KATHERINE, ONCE A SINGER HERSELF, TALKS SHOP

tried to relax in quiet.

What's next after the tour? Nightclub engagements in the U.S. and Europe and a movie filmed in Italy.

But bouncing from town to town is no novelty for Eckstine. He was born in Pittsburgh, went to school in Washington, D. C., got his first pro singing job in Chicago. Now he has hit the road again, and fans the world over are welcoming him.

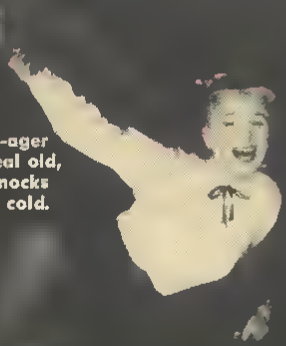
FOR RELAXATION, A TRUMPET

FAY DE WITT: MISS ANY-FACE

★ Star of *Shoestring 1957*, Fay DeWitt could be billed as the human kaleidoscope. Her 25-minute act takes her through a dozen character interpretations ranging from ex-Ambassador Clare Boothe Luce to Wagner's Brunhilde. Slim (35-25-35) blonde and energetic, Fay has bounced, sung, skipped and flipped her way into the big-time. Critics call her "... the cleverest comedienne in years." So do we.

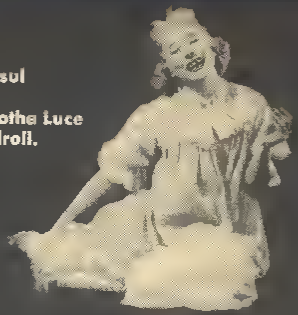
Miss Any-face
Of Broadway fame;
Fun and frolic
Is her game.

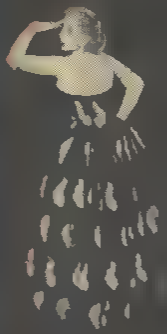
Society woman,
Slim, tall and cool,
Makes every man
Her lovin' fool.

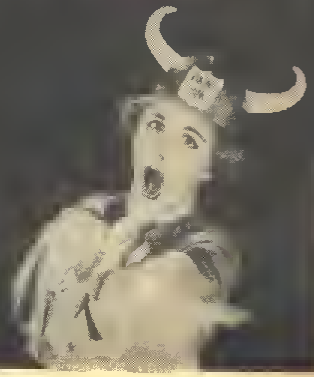


From teen-ager
To real, real old,
This kid knocks
The critics cold.

A Lady Consul
Is the role;
As Clare Boothe Luce
She's very droll.

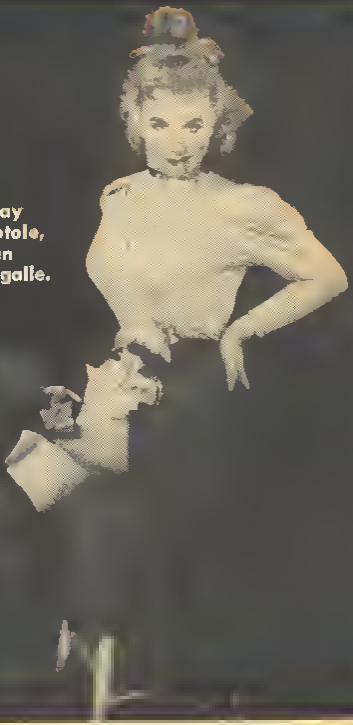






Here's Brunhilde
Mit grosser horns;
She gets the villain
Whom she scorns.

In Paris with Fay
As a femme fotole,
She can be seen
Dans la Rue Pigalle.



HOLLYWOOD COMES OUT FOR CHARITY

★ Hollywood put up a good front at its latest charity ball when cigarette girls, Marie (King-Size) Wilson and Jayne (Fully Packed) Mansfield circulated among the studio bigwigs collecting greenbacks for tobacco leaves.

The girls' merchandise was fully displayed and the amount of money each made was easily seen in the plastic containers each had attached to their trays. Charity had a ball and the film colony had a good smoke.

JAYNE MANSFIELD MAKES A SALE WITH MAGNATE LOUIS MAYER

MARIE WILSON SHOWS BEST SELLING FORM TO MOVIE EXECUTIVE

HOW PAT BOONE DOES IT

At 22 he's teens' idol, granny's too

★A million-dollar contract with ABC, a weekly half-hour TV show starting in the fall, a firm grip on a Phi Beta Kappa key, a happy marriage and three children — how has Pat Boone done it in 22 years? The answer is complex.

He knows how to get along with everybody—sponsors (Pat refused to appear on Oldsmobile's Academy Award telecast

SUCCESS FORMULA. RIGHT

AMOUNTS OF WORK, RELAXATION

PAT LIKES SWIMMING, BOATING

because Chevrolet is picking up the tab for his TV show); networks (while on a CBS show, Pat refused NBC guest shots—"I had no contract but I felt an allegiance to CBS"); even Arthur Godfrey (after 18 months on Godfrey's TV show Pat struck out on his own, still managed to remain friends with his ex-boss).

Above all, Pat knows what he wants, a rare quality among show business personalities. "How do I know this will last?" says Pat. "That's why I want to have a college education so I can always teach or return to my study for the ministry." He per-

DURING SCHOOL TERM, PAT CHEWS THREE PACKS OF GUM EACH DAY

TERRY MOORE AND JANET GAYNOR CO STAR WITH PAT IN BERNARDINE

"I was brought up to live what I believe"

HE WANTS KIDS TO BE GOOD

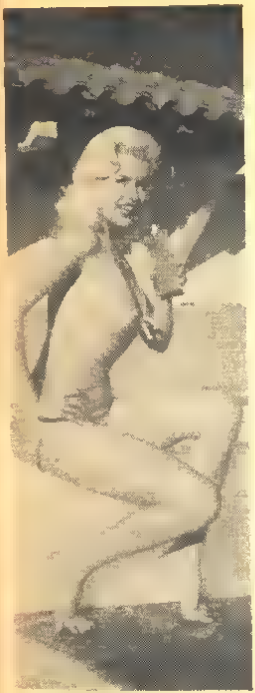
SO FAR 3 TOTS IN 4 YEARS

suaded 20th Century-Fox to hold up filming on his first movie, *Bernardine*, until he finished his Junior year at Columbia U.

Pat's clear-headedness affects everything he does. He's grateful to rock 'n' roll for zooming his records to the top (he's even ahead of Elvis in sales), but—"I've had several hit records with ballads, too. Now I want people to think of me as a singer who can do every kind of song."

Some critics might have thought he was refusing mining rights at Fort Knox when Pat turned down the lead role in *Bus Stop* and nixed three network offers before signing with ABC. But he knew what he was doing. Two of the TV shows would have been sponsored by cigaret companies, the third by a brewer. Pat neither drinks nor smokes, doesn't want to influence teenagers in that direction. From ABC he got privilege of rejecting sponsors.

Now everybody's satisfied—except two competitive record execs, who interrupted their lox and bagels at Lindy's to engage in frantic fisticuffs over him.



Want a few shares of Jayne Mansfield? She may have hidden assets

OWN A PIECE of a HOLLYWOOD STAR

Stock exchange may soon quote prices for entertainers

★ Like to buy ten shares of Marilyn Monroe common stock, or Jayne Mansfield preferred? Care to inspect Kim Novak's assets and invest in gilt-edged securities?

Far-sighted Wall Street brokers are thinking about floating stock issues for entertainers who may be hit by a recent tax bombshell—a ruling which threatens to knock a hefty 85% off the earnings of big-time stars who have formed corporations and, up to now, paid taxes at a much lower rate. The idea is sure to appeal to

TAX HAS "LUCY" (I) WORRIED

fans, who'll probably flood the market with bids for a share of their favorite star

Financial pages of the future may read: "Zsa-Zsa Gabor lower in '57 . . . Alan Ladd irregular . . . active dealings in Natalie Wood . . . Bing Crosby active and strong . . . Ava Gardner, lively trading . . . Elvis Presley rolling up gains . . . Marie Wilson slumps." If Anita Ekberg and Tony Steele part, will there be a stock split? Will Mike Todd and Liz declare a dividend?

One publicity-minded would-be star jumped the gun, offering shares in herself at $1 each. Caroline Richter (*far right*) thought $15,000 would tide her over in Hollywood for a year. But she couldn't even get a listing on the N. Y. Exchange.

What's all the crying really about? Most of the big names in show business (like Perry Como, Jackie Gleason, Lucille Ball and Desi Arnaz) turned themselves into corporations which sell their services to networks and movie studios. This gimmick has enabled them to pay taxes at the corporation rate of 52% instead of the individual rate—91%. But the Internal Revenue Service let loose a blockbuster, saying corporations headed by a single stock-holder (on whom all earnings depend) should be classed as personal holding companies—with a whopping tax of up to 85%.

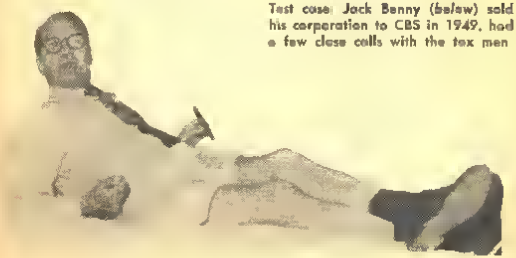
To make matters worse, the ruling covers all earnings since 1954, making some stars' back tax bills as long as a director's cigaret holder. Entertainers may find themselves in the same leaky boat as Joe Louis.

But don't rush out to your friendly neighborhood stockbroker just yet.

Only a few stars are likely to be in a really sorry state, since the big, bad tax men have relented somewhat. Only stars who take more than 80% of their corporations' earnings will have to pay the top rate. For the others, the tax bite is still 52%.

But keep checking the stock market bulletins. Your favorite star may turn up on the curb exchange.

A BARGAIN AT $1 PER SHARE?



Test case: Jack Benny (*below*) sold his corporation to CBS in 1949, had a few close calls with the tax men

SHE'S HUNTING FOR A HUSBAND

SOPHIA LOREN DISCOVERS AMERICA!

Sophia scours countryside for U.S. mate

★ Following in the tracks of her countryman, Columbus, Italy's hottest export since pepperoni, strapping Sophia Loren, arrived in this country recently to take the U.S. male by storm. She hit these shores accompanied by her mother, her sister, and a distinct but acquired Irish accent. Sophia's brogue will be heard in her

SOPHIA, USUALLY CAST AS

PEASANT, CHECKS AMERICAN

next film, *Desire Under The Elms*, with Spencer Tracy. Americans eager for a glimpse of her rangy (5'8"), swelling (38-24-38), form will have plenty of chances in the coming months. Scheduled for early release are *The Pride and The Passion* with Frank Sinatra and *Legend of The Lost* with John Wayne. In the future are plans for *Bandula*, with Ernest Borgnine, and *Houseboat*, a comedy with Cary Grant. Sophia finds the thought of meeting all these American men stimulating.

COUNTRYSIDE FOR SCENERY

AND POSSIBLE FUTURE MATES . . .

A DIRTY, DISCOURAGING JOB . . .

AT LAST! A TYPICAL AMERICAN BOY! SOPHIA STOPS TO CHAT

FRANKIE CO STARS IN NEXT FILM

She's here looking for a husband among other things. His qualifications? "He must be gentle, he must be kind; but he must not be an actor!" Why? "I am a Neapolitan, I am jealous, I would not want my husband to be kissing other women, even on the stage or screen!" flashed the green eyed beauty who can usually be found in front of a camera kissing a man. In these photos she practices "roughing it" U.S.-style

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You look better the minute you apply wonder working CLEAR X, because its amazing skin color hides the blemishes while its medicinal action gets to work clearing them up fast. You don't risk a penny. Get CLEAR X by sending in the coupon now. use it for 3 days and if your skin troubles are not definitely improved, you pay nothing

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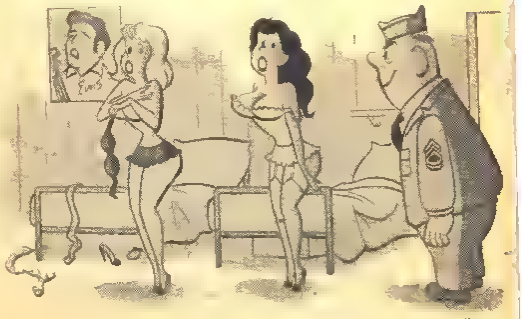
☐ Send triple size I enclose $6 (Save $$)

WISHFUL THINKING

★ Top-kick of a WAC outfit! Who hasn't dreamed about the interesting details involved in a job like that? It really *is* like it's pictured here, too—except for one thing the Sarge is a dame!



9 000 HORSEPOWER DRIVE THE BEAST AT 200 MPH, AS IT

DRIVERLESS

NO SPORTS CAR, IT'S THE THING AT REST BEFORE THE TEST

PUSHES DEAD WEIGHT USED TO TEST AIRCRAFT ARRESTING GEAR

DRAGSTER

Latest development in the Navy's test lab for jet planes

★ Faster than a speeding teenager, more powerful than a Vodka Martini, able to push tin cans at tremendous speeds. It's a plane, it's a car, it's a driverless dragster!

Zipping down the test track, the bright red gizmo pushes a pay load of dead weight into an arresting device designed to test the landing gear of carrier-based Navy aircraft.

It looks and travels like a bat out of hell, is powered by four jet engines that produce 28,000 lbs. of thrust or, in automotive terms, 9,000 horsepower.

LAST MINUTE CHECKUP INSURES PROPER FUNCTIONING OF JETS

Though the power-packed jet engine can produce this amount of thrust, it doesn't need premium fuel. The monster can run on kerosene. Try that on your Skidmaster V-8.

Since few drivers have the desire or nerve to blast their way down the track with the jet-car, it's controlled by radio waves, broadcast to the heap as it zips along the way.

The technician commanding the blast-buggy stands behind a control panel protected by a cement barrier. He speeds the thing down a 5,000 foot track until it reaches 200 mph, then he cuts the engines and the pay-load it's pushing goes hurtling into the arresting gear being tested.

The jet-buggy is slowly halted by a widened section of the "I" beam it is riding on. The technicians wait for the jets to cool off a bit and then pull the beast back to the pits for an overhaul and general check-up.

Sports car addicts take note: this whiz-wagon can't corner, has lousy brakes and can't be used in a rally. Stick to your MG's.

RADIO WAVES SAFELY CONTROL BUGGY

EXPLODED VIEW OF WORK

SHOWS PANELS ABLE TO WITHSTAND A 200 MPH TOP SPEED

LONG HAIR, OR A 39-24-35

FRAME—WHICH WON FOR JACI?

THE LONG AND SHORT OF IT

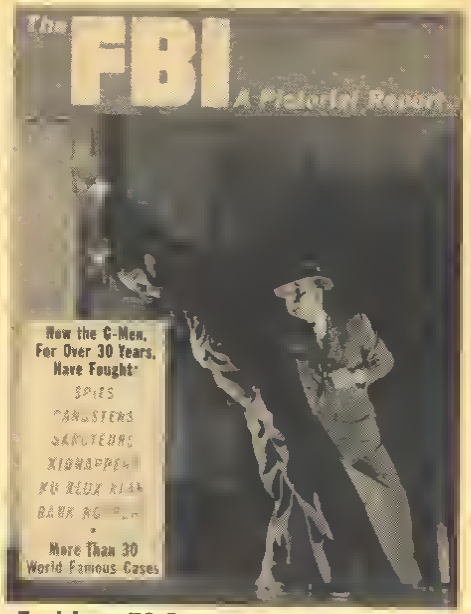
Jaci reverses trend back to boyish bobs

★ Jaci Johnson is a thinking girl. The first thing she thought of when she left her chorus job at the *New Frontier* in Las Vegas (her home town) was how to develop a "new look" to attract attention in New York, where she hoped to crack "the big-time." After experimenting with leaves to get the feel of things, Jaci decided to buck the short-hair trend and let it grow. Result? She was named *Miss Sportswear* her first week in N.Y.!

CAGNEY'S TOUGHEST TEST

New movie on life of Lon Chaney is rough on Jimmie

★ James Cagney, one of Hollywood's most respected tough guys, proves how really tough he is in this scene from his forthcoming film *Man of a Thousand Faces*. Jimmie, portraying the fourth film version of *The Hunchback of Notre Dame*, wore uncomfortable makeup and disfiguring harness for hours to get scene right. Picture is biography of Lon Chaney, whose death is believed to have been due partially to the outlandish make-up he wore in his pictures. Cagney has 38 costume changes in his filmed life. Bits of most of Chaney's roles are included in film



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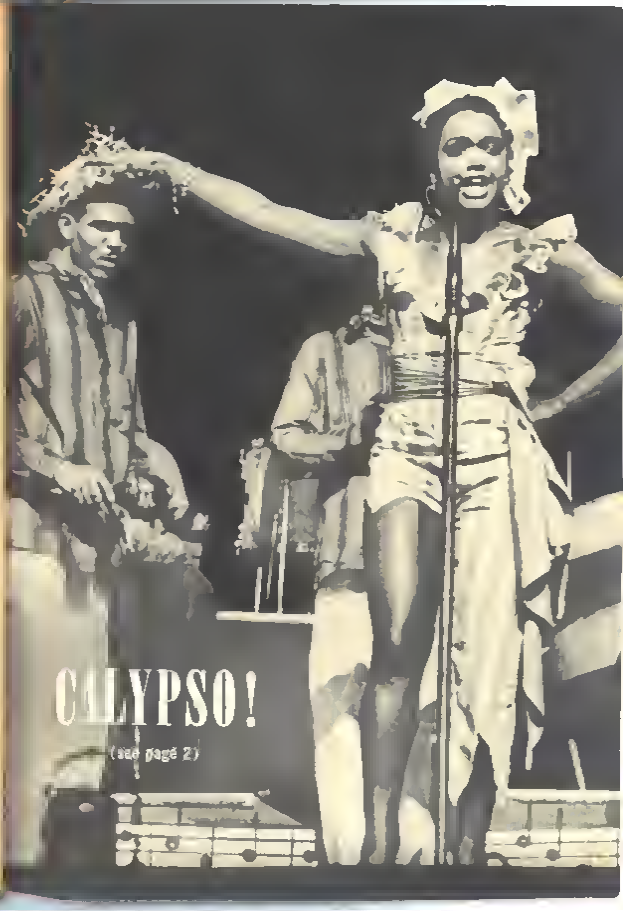
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